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Travelling Sideways in Time (Without a Suitcase): The Aggregate Identity of Audrey Parker on *Haven*

Podróżując w poprzek czasu (bez walizki)
– zbiorcza tożsamość Audrey Parker w *Haven*

Abstract:

A distinct strand has differentiated itself in television programming in the twenty-first century: television series that feature female protagonists travelling between parallel worlds. The worlds in most of these series are on the edge of destruction through terrorism, war or another traumatic event. The female protagonists, who share the special ability to travel between the worlds, have a unique role to play – they serve as mediators between the universes. Their inbetweenness enables their autonomy and resistance to violence, death, and appropriation. This role is played by Audrey Parker (Emily Rose) in the fantasy/supernatural drama *Haven*. Audrey's task is to travel through an interdimensional portal to the town of Haven every twenty-seven years to help as a police officer to protect the inhabitants who are plagued by "the Troubles," that is, supernatural abilities, which finally threaten them with imminent destruction. The uniqueness of Audrey resides not only in her special status as a traveller between the worlds but also in her identity, which consists of many segments in which different consciousnesses inhabit the same non-ageing body over five hundred years. The essay will analyse the unique temporality of the character, governed by female patterns of travel and her nomadic subjectivity, proposing that her figure links human lifetimes to geological aeons, symbolised by aether, the primary substance of the Void, located between the worlds. That link makes *Haven* a show of the Anthropocene, the geologic time period defined by humanity's influence upon the earth. The Anthropocene challenges us to think beyond the usual temporality of a human lifespan, and so does *Haven*. The imminent destruction as a result of individual egotism leading to the misuse of aether in the show is a trope for the destruction of our planet. *Haven* uses the figure of Audrey Parker to represent a network of connections and repercussions dispersed over centuries to illustrate how our cumulative actions impact our planet. The show's anti-linear strategies thus address the environmental concerns of an increasingly unstable environment to propose new ways through which to figure and address imminent threats concerning ecological disaster.

Keywords:

Haven, Anthropocene, temporal displacement, female travel, deep time, women's time

Abstrakt:

W programach telewizyjnych dwudziestego pierwszego wieku wyodrębnił się osobny nurt: seriale, w których bohaterki podróżują pomiędzy równoległymi światami. Światy przedstawione w tych serialach na ogół naznaczone

są terroryzmem, wojną lub innymi traumatycznymi doświadczeniami. Wspomniane bohaterki mają do odegrania wyjątkową rolę – są pośredniczkami między różnymi rzeczywistościami. Graniczność ich egzystencji umożliwia autonomię i opór wobec przemocy, śmierci i zawłaszczenia. Taką postacią jest Audrey Parker (Emily Rose) w serialu *Haven*. Zadaniem Audrey jest podróżowanie co dwadzieścia siedem lat przez międzywymiarowy portal do miasteczka Haven, gdzie jako policjantka pomaga w ochronie mieszkańców nękanych „kłopotami”, czyli budzącymi się w nich nadprzyrodzonymi zdolnościami, które grożą nieuchronną zagładą. Wyjątkowość Audrey polega nie tylko na jej szczególnym statusie podróżniczki między światami, ale także na jej tożsamości składającej się z wielu segmentów, w których różne świadomości zamieszkują to samo niestarzące się ciało przez 500 lat. Autorka artykułu analizuje wyjątkową temporalność postaci, rządzącą się kobiecymi wzorcami podróżowania i jej nomadyczną podmiotowością. Postać głównej bohaterki łączy ludzkie życia z geologicznymi eonami, których symbolem jest eter – pierwotna substancja Pustki, znajdującej się pomiędzy światami. To powiązanie czyni z *Haven* serial reprezentatywny dla epoki antropocenu – geologicznego okresu czasu naznaczonego wpływem ludzkości na Ziemię. Tak rozległa perspektywa geologiczna skłania do myślenia wykraczającego poza zwykłą czasowość ludzkiego życia i tak też jest w przypadku *Haven*. Zagłada spowodowana indywidualnym egoizmem prowadzącym do niewłaściwego wykorzystania eteru staje się metaforą zniszczenia naszej planety. *Haven* wykorzystuje postać Audrey Parker do przedstawienia sieci powiązań i reperkusji rozproszonych w ciągu wieków, aby zilustrować, jak skumulowane działania ludzi wpływają na planetę. W ten sposób, nieliniarna struktura narracyjna serialu pozwala zilustrować obawy związane z coraz bardziej niestabilnym środowiskiem, ukazując nowe sposoby postrzegania i reagowania na nieuchronne zagrożenia prowadzące do katastrofy ekologicznej.

Słowa kluczowe: *Haven*, Antropocen, przemieszczenie czasowe, kobieca podróż, czas głęboki, czas kobiet

A distinct strand has differentiated itself in television programming in the twenty-first century: television series that feature female protagonists travelling between parallel worlds. Examples of such shows are *Fringe* (2008–2013), *Haven* (2010–2015), *The Leftovers* (2014–2017), *The Man in the High Castle* (2015–2019), *The OA* (2016–2019) and *Stranger Things* (2016–). The worlds in most of these series are on the edge of destruction through terrorism, war or another traumatic event. The female protagonists, who share the special ability to travel between the universes, have a unique role to play – they serve as mediators between the worlds. Their status can be described by the categories of inbetweenness, multiplicity and fluidity, which enables their autonomy and resistance to violence, death, and appropriation. Simultaneously, it constitutes a proactive and progressive reaction to the unsettled environment in which they find themselves and a shift in the representations of the female heroine. Such is the role of Audrey Parker (Emily Rose) in fantasy/supernatural drama *Haven*, an American-Canadian television show loosely based on the novel *Colorado Kid* (2005) by Stephen King.

Who is Audrey Parker?

Audrey Parker, formerly an FBI agent, is a police officer who comes to a small coastal town of Haven, Maine, to help with a case connected with the Troubles, that is, supernatural afflictions that haunt some inhabitants, and their effects on the town. Examples of Troubles, by some called curses or burdens and by others gifts, can be the inability to feel physical sensations, having moods that influence Haven's weather, the ability to draw pictures that come to life, attracting bullets, and so on. When Audrey is shown an old newspaper photograph from twenty-seven years before with a woman who strongly resembles her, she thinks she has come across a trace of her mother, whom she never knew. She decides to stay and investigate, and in the meantime, she continues to solve cases connected with the Troubles together with detective Nathan Wuornos (Lucas Bryant) and his estranged friend Duke Crocker (Eric Balfour). Throughout the first season, Audrey gets bits and pieces of information pertaining to the woman in the photo, Lucy Ripley. However, it appears that all the people in the photo suffer from the same memory gap concerning the events of the day captured in it. When an FBI agent with the same name, Audrey Parker (Kathleen Munroe), and an identical set of memories (but different appearance) arrives in Haven (s. 2 e. 1), it appears that Audrey's memories are fake and her arrival in Haven was prearranged, facts highlighted by her special ability to solve the Troubles and her immunity to them. Gradually, she finds out that she is a woman whose subsequent incarnations, Veronica/Sarah/Lucy/Audrey and others, always looking the same but having a different set of memories, travel to Haven from a parallel, more advanced, universe called the Other World every twenty-seven years when the Troubles become active, and leave on the night of a meteor storm, after which the Troubles stop.

The uniqueness of Audrey thus resides not only in her special status as a traveller between worlds but also in her complex identity, which

consists of many segments in which different consciousnesses inhabit the same non-ageing body over five hundred years. Though separate, the identities share some connections and leakages. For instance, Audrey experiences some memories from Lucy's life after several sessions of hypnosis and physical contact with an object that belonged to her (s. 3 e. 4, s. 3 e. 5). Audrey and Sarah sometimes use the same phrases: flirting with Nathan, Sarah says, "Why do I always go for the shy ones?" (s. 3 e. 8), and so does Audrey (s. 3 e. 11). In her Lexie incarnation, she exhibits the body memory of knowing how to handle a gun although she is a bartender. Further identity displacements include Nathan having an erotic encounter with Sarah while travelling in time, which is for him a way to be with Audrey (s. 3 e. 9), and Duke having an erotic relationship with Mara instead of Audrey.

The contradictory aggregate identities are a continuous source of anxiety for Audrey. Her 'otherworldly' origin and being uprooted from her own temporal realm and injected into a new one add up to that anxiety. She expresses it in such words: "At least you have the luxury of being one person. At least you know who you are, what you are" (s. 4 e. 7). Her earlier incarnations also feel unanchored without the continuity of memory and identity. Lucy confesses: "When I discovered who I am, I felt like a visitor to my own life just passing through, no connection" (s. 5 e. 20). In her case, it is Sarah's son James (Steve Lund), whom she considers her own, who makes her feel connected.

In spite of various layers on top of her original identity, it is Audrey's identity that proves to be the dominant one. The uniqueness of Audrey is sensed early on: "She's different this time" (s. 2 e. 12). When Lexie's identity falls away, it is Audrey that returns, remembering Lexie "like a dream or fantasy of herself" (s. 4 e. 6). William (Colin Ferguson), another traveller from the Other World, struggles to help her remember who she 'really' is. He tells Audrey/Lexie that there is another identity in her, "the real you" (s. 4 e. 9) who loves him and is – literally – connected to him, which is proven when Nathan shoots William and Audrey gets injured too (s. 4 e. 10). William considers Audrey "just a shell," a "prison" (s. 4 e. 12) in which her primary identity is locked away. This

is confirmed when the circumstances force Audrey to create a Trouble from the aether, a black substance which is the primary substance of the Void, located between the universes. At that moment Duke recognizes that she “felt the original self and [she] liked it,” and she admits she felt “a jolt of evil,” which was terrible but a part of her enjoyed it (s. 4 e. 12). While creating another Trouble, she recovers a memory of being with William and kissing him, and her original name, Mara (s. 4 e. 13). As Audrey experiences that flash from her original identity, her connection to William gets stronger; she feels his whereabouts at any given moment. Yet she struggles against memories of Mara – she does not want to be her because Mara is not a good person. William reveals the story behind Mara’s aggregate identity: it was Mara who created the Troubles (with him), and as a punishment and atonement an interdimensional vehicle called the Barn was created to bury her original self within false memories. To Audrey, who is wholly invested in helping the Troubled and who considers Haven her home, this is shocking and traumatic news which leads to the implosion of her identity, and, in consequence, Audrey Parker falls away and Mara emerges (s. 4 e. 13). Mara, an exceptionally unpleasant, selfish and ruthless person, has nothing in common with Audrey but has access to her memories. Even she, however, experiences leftovers from Audrey’s consciousness; after Mara shoots Nathan, he says, “I’ll always love you, Parker” (s. 5 e. 1), and so she hesitates and refrains from shooting him again. Audrey’s identity is still present in Mara, as in split personality scenarios, and it emerges briefly when Mara is asleep: “I’m still here but it feels like she’s crushing me” (s. 5 e. 2). The gaps in the continuity of identity remain: Audrey does not have access to Mara’s memories but only to her thoughts at a given moment.

Audrey strives to negotiate her autonomy and separate from Mara. She succeeds in doing so when Duke activates a reincarnation Trouble (s. 5 e. 6). After a dramatic explosion Audrey appears on the floor on the other side of the room from Mara, each of them with her own body. Having her own body ensures her a separate identity; as she says, “I’m my own person,” “Now I’m me, not one of Mara’s personalities” (s. 5 e. 7), asserting individual agency and autonomy. Yet the catch is that Au-

drey is not immune to the Troubles any more so she cannot help in the ongoing cases as much as previously, which leads to her loss of purpose. Soon Audrey and Mara prove to be two sides of the same person as Audrey cannot live without Mara – she gets sick as her body disintegrates. Her newly arrived mother Charlotte (Laura Mennell) explains that Audrey is the embodiment of the goodness that was once present in Mara (s. 5 e. 11). Audrey must be returned to Mara and when they recombine, Charlotte believes, Mara will choose to undo the wrong. However, when Charlotte recombines the two personalities, Audrey is the outcome and Mara is dead.

Three more versions of Audrey/Mara appear in the course of events. In the Void, Nathan and William encounter a woman in white, a blank template of Mara, who is simultaneously a security system of the Barn (s. 5 e. 21). Another version of Audrey, in one of many offshoots of temporal misalignment in the show, is with Nathan, whose memory has been erased but who feels strangely drawn to Haven (s. 5 e. 26). When they approach the town, Audrey's copy realizes: "She's in there." "Who?" "Me." The copy remembers now that her purpose is to replace Audrey, to be her for Nathan, but "I'm not her," and Nathan senses it. The last incarnation, Paige, appears in Haven a month after Audrey has left in the Barn (s. 5 e. 26).

Audrey's non-linear travels

The protagonist's identity, situated in between personalities, worlds and times resonates with Rosi Braidotti's notion of "nomadic subjectivity" which can be characterized by complexity, process-orientedness and movement along the non-linear trajectory (2013, 18). This "nomadic vision of the subject as a time continuum and a collective assemblage implies a double commitment, on the one hand, to processes of change and on the other to a strong sense of community – of 'our' being in *this*

together” (Braidotti 2013, 19). Accordingly, Audrey realizes this commitment, on the one hand, through her being invested in the community of Haven and helping them with the Troubles, and, on the other hand, as a “collective assemblage” that goes through a process of transformation through multiple selves. The subject gets reformulated in terms of “multiple belongings, non-unitary selfhood and constant flows of transformation” (Braidotti 2006, 17). Her identity is aggregate, fluid and relational, a combined assemblage of pasts. Audrey, like the subject described by Braidotti, “is not only in process but is also capable of lasting through sets of discontinuous variations, while remaining extraordinarily faithful to itself” (2006, 156). Indeed, as the journalist Vincent (James Donat) tells her: “You always come back with a different name but underneath you’re always somehow the same” (s. 3 e. 8).

The movement along the non-linear route, one of the features of nomadic subjectivity enumerated by Braidotti, finds its expression in *Haven* in a complex temporality in which the protagonist is embedded. Complex temporality on television can be characterized by “temporal displacement,” that is, the aesthetics of anti-linearity enacted by means of flash-forwards, flashbacks, alternate timelines, time travel, and so on (Booth 2011, 371). In *Haven*, Audrey travels between the universes and her means of transport is the Barn, a building from the outside, and a pocket universe inside in the form of an endless corridor with doors that open onto various spacetimes (s. 3 e. 10). The Barn, “a space between two worlds” (s. 4 e. 4), despises chronology: it has the ability to erase one’s memories, heal a person or even undo their death. The rate of the passage of time is different there – a few seconds inside are six months in Haven (s. 4 e. 1).

Audrey’s non-linear travels across space and time take place in the overriding frame of cyclic time as her identity is renewed every twenty-seven years. Cyclic temporality has been traditionally associated with female subjectivity. Julia Kristeva (1981) delineates “women’s time” as cyclic, as opposed to linear men’s time, marked by history, progress and destiny, which for her represent patriarchal authority. Braidotti refers to Deleuze’s distinction between *chronos* – the molar sense of linear re-

corded time, linked to being/ the molar/ the masculine, and *aion* – the molecular mode of cyclical discontinuous time, linked to becoming/ the molecular/ the feminine (2006, 151). Deleuze recognizes the molecular time of becoming as a more effective time-span. Indeed, it is Audrey's unique nomadic temporality and inbetweenness that give her an exceptional agency.

The historical time in Haven exists in juxtaposition to the linear time as it goes through cycles marked by the outburst of the Troubles and the arrival of Mara's subsequent incarnations. The most important event in Haven's history, the Troubles, is exempt from linear recorded time, because the policemen do not notify any outside authorities in fear of the Troubled becoming the subjects of tests and experiments. In Haven itself, the Troubles are considered the matter of legends, and it is only when the situation becomes extreme that all the inhabitants are notified (s. 5 e. 14). Within the cycles, Haven is not subjected to linear temporality, either, and the temporal displacements are usually caused by the Troubles. In "Audrey Parker's Day Off" (s. 2 e. 6) the day is reset every morning when a father feels guilty about the course of action he has taken, which causes the resets. In "Sarah" (s. 3 e. 9) Duke attempts to prevent his grandfather's death, yet, in a classic time travel paradox scenario, it turns out that the death was triggered by the time travellers in the first place. The course of events is thus dependent on the paradoxical time loop, as it is in "Just Passing Through" (s. 5 e. 20) when we finally find out what happens in the photograph Audrey came across in the first season. It transpires that the events in that photo are completed in the future when the characters travel in time. Paul Krebs (Jason Jazrawy) in "Countdown" (s. 4 e. 6) creates another temporal anomaly: he causes people who slow him down to see a countdown on digital clocks after which they turn to stone. Haven's inhabitants' being-towards-death is also disturbed in "Last Goodbyes" (s. 3 e. 11) when a patient sends everyone into a coma. In "New World Order" (s. 5 e. 14) Alex (Victor Zinck Jr.) makes people around him freeze when he gets upset. In "Perditus" (s. 5 e. 19) a person has the ability to resurrect people. In "The Trouble with Troubles" (s. 4 e. 10) Cliff (Kenneth Mitchell) creates an alternative

version of a Haven without Troubles in which people inhabit different personalities. In “Enter Sandman” (s. 5 e. 17) and “A Matter of Time” (s. 5 e. 22) the events take place in the parallel realm of a character’s mental space. Additionally, the mysterious Croatoan (William Shatner) has the ability to edit people’s memories and make them forget chunks of time. Hidden in Haven are several “thinnies,” that is, spots where the membrane between the universes is very thin, which can be used to cross to the Void or take a shortcut in spacetime. Another temporal anomaly occurs in the last episode. Audrey’s successor, Paige, returns with baby James although we have previously seen him as an adult. In the final twist, the town is exempted from the linear time of history when an impenetrable fog encircles it and cuts off the world (s. 5 e. 14), which is accompanied by the town’s erasure from maps and people’s memories. In the cases in which a temporal disturbance is the result of the Trouble, Audrey is the only person who realizes some temporal anomaly has taken place, while other people continue in the illusion of chronological time. Audrey’s and Haven’s temporalities mirror each other then and depend upon each other.

Audrey’s anti-linear travels traversing spatial and temporal boundaries can be inscribed into traditional paradigms of women travellers. Sara Mills and Mary Louise Pratt investigated eighteenth- and nineteenth-century women travellers’ accounts to discover that their journeys are couched in an exploratory, anti-linear and subjective fashion. Their counternarrative occupies a marginal subject position, situated against male paradigms of travel which is motivated by mastery, conquest and progress, and the linear force of history-making and rationality, undertaken by a coherent self. In that public, official and authoritative version of history, there is no room for the feminine (Mills 1991; Pratt 1992). Conversely, in *Haven*, while Audrey follows non-linear multiple trajectories as a nomadic aggregate of fluid selves, her narrative is no longer marginal.¹ She is the main protagonist and the search

¹ The same applies to all the female protagonists of the shows enumerated in the introduction.

for her mother and later for her identity is one of the two main themes of the show (the other being the Troubles). *Haven* thereby envisages a matrilineal aesthetic alternative to the prevailing masculine paradigms of history as governed by conquest and conflict. Patriarchal time and history are replaced by a mode of travelling that constitutes a volatile interior examination of a feminine nomadic multiplicity. Jeanette Winterson describes women's history as "not an easily traceable straight line" but as consisting of "the hidden signs," "the gaps" and "strange zig-zags" (1990, xxi). *Haven's* history, as demonstrated above, is driven by such female patterns, as is Audrey's nomadic subjectivity, which is characterized by a continual renewal of the self and a complex trajectory through time. In Audrey's case, "a resistance to a traditional concept of temporality – namely that of linear forward progression – is ultimately a resistance against patriarchal power" (Polster 2010, 2).

Patriarchal narrative claims Audrey when William and Croatoan strive to appropriate her for their own ends – William wants her to continue to give people the Troubles while Croatoan, Mara's father, who claims "I made you" – as he introduced aether into her system when she was ill as a child, which gave her the ability to create from it as a side-effect – wants her to become a tool in his revenge upon the Other World (s. 5 e. 24). It is Audrey's status of inbetweenness that offers her liberation from that destructive patriarchal narrative. Incipiently, she perceives her nomadism and inbetweenness as destabilising and fracturing, and attempts to fix her identity in place by separating Audrey from the other layers, but later she recalibrates her fragmentation as a positive quality and takes ownership of her self. This acceptance of her aggregate identity powers her ability to evade "dialectical appropriation and suppression" which Judith Butler sees as an essential mechanism in the extension and rationalization of the "masculinist domain" (2006, 19). Audrey's inbetweenness and multiplicity and the reconfiguration of her own subjectivity locate her as continually active and become instrumental in the challenge she makes to patriarchal authority. Through this, *Haven* acts to investigate how her in-between states can be positively utilized without being contained.

From human time to deep time

Peter Hunt has theorized that fantasy and reality are connected in fantasy/supernatural fiction: “Fantasy is, because of its relationship to reality, very *knowing*: alternative worlds must *necessarily* be related to, and comment on, the real world,” and fantasy “must be understandable in terms of its relationship to, or deviance from, our known world” (2001, 7). In fantasy, there “must be a ‘realistic’ focalizer” (Hunt 2001, 9). While the fantasy/supernatural side of *Haven* might seem too contrived, Audrey’s search for identity constitutes its realistic focalizer. Another connection between fantasy and reality is Audrey’s figure enjoying five-hundred-year lifespan, which links human lifetimes to geological aeons, symbolized by the building material aether. In this respect, *Haven* appears the show of the Anthropocene, the geologic time period designated by humanity’s influence upon the earth. The Anthropocene challenges us to think beyond the usual temporality of a human lifespan, and so does *Haven*. Its narrative trajectory operates on a human scale but in an extended way: first, through the figure of Audrey and her nomadic subjectivity spanning five centuries, second, through Duke’s genealogy and family history which goes back to Roanoke Island’s settlers who came from Europe to the United States (s. 5 e. 19), and third, through family histories of the Troubled because the afflictions are hereditary.

The show employs the figure of Mara/Audrey to stand for a network of connections and consequences that ripple through time. As the events in *Haven* spiral down towards a cataclysmic end (s. 5), the result of Mara’s egotism, her abuse of aether in the show becomes a trope for the abuse and consequent destruction of the earth. Through thoughtless ‘fun’ when creating the Troubles, Mara and William have altered Haven forever. Past/present gratification ultimately leads to future devastation, as the town must face problems such as radical weather vacillations, electricity failure, explosions, fires and contagion. By picturing the ramifications of Mara’s actions, *Haven* responds to the problem of

perception and representation of deep time (i.e., geological time), and the web of interdependencies extending over centuries, pointed out by Dipesh Chakrabarty (2009). Similarly, Timothy Clark argues that the Anthropocene

enacts the demand to think of human life at much broader scales of space and time. (...) Perhaps too big to see or even to think straight (...), the Anthropocene challenges us to rethink counter-intuitive relations of scale, effect, perception, knowledge, representation and calculability (2015, 13).

He blames the vast temporal and spatial scale of planet-size issues for the world population's general lack of reaction (in the form of dismissal or ignoring) to the imminent disaster rooted in the Anthropocene (Clark 2015; Colebrook 2014). What is striking in this respect is human insignificance when individuals are confronted with Anthropocene-scale events and their repercussions. Responding to the discrepancy between individual consciousness and consciousness at the level of the species, *Haven* uses the figure of Mara/Audrey to bridge the gap between human history and deep history, and between past causes and future consequences. Her inbetweenness brackets together human time and deep time, the past and the present, this world and the Other World. The fact that Audrey does not remember her previous incarnations is emblematic of human short-sightedness and our inability to comprehend future time frames longer than several decades. However, her search for the knowledge of her past represents a looking back at the past to identify the causes of the present situation and the ways to approach the future. Through Mara/Veronica/Sarah/Lucy/Audrey/Lexie, the show thus addresses the menacing uncertainties of the future from an impossible dimension beyond human limits to illustrate how our cumulative actions impact our planet.

The fragile future must be approached, the show suggests, through an involvement with the present that is termed through an unending dialogue with the past. Through the replacement of masculine paradigms with feminine ones, the show gestures at the ways of approaching the

uncertain future when it is (almost) too late. The idea that it is a woman who is instrumental in fending off the effects of the Troubles throughout the five seasons of the show, and particularly the goodness in her (in the form of Audrey) endorses the female style of managing as a solution to the problems plaguing the earth. The female style of management is characterized by using soft skills and conduct, such as effective communication, empathy and team-styled work (Nikulina et al., 2016). In *Haven*, Audrey's special ability lies in effective interpersonal skills – as the Troubles are mostly triggered by emotional distress, Audrey's task is to convince the Troubled to confront difficult emotions and through this work out the solution of the crisis. When Haven's time is running out, balance can only be restored by resorting to alternative values, which involve, as Braidotti proposes, abandoning individualism in the narrow sense and developing “subjectivity that is relational and outside-directed” (2013, 16). It is also salient to realize the connection between the individual self and the environment in which it is embedded (Braidotti 2006, 160). In *Haven*, this connection is symbolised by Mara's intimate bond to the aether. It is only through the alternative values of cooperation and sharing that the population of Haven saves itself. Two weeks after the eruption of continuous Troubles when the power is cut off, people are in such distress that they fight each other over trifles, yet after Nathan's impassioned speech promoting alternative values, they decide to abandon narrow self-interest and cooperate (s. 5 e. 16). Eventually, when Croatoan, another egotistic wrongdoer, manipulates the storm cloud and new Troubles spill onto Haven, in her role as a mediator between worlds, Audrey negotiates with him to contain all the aether inside her body to spare the town (s. 5 e. 26). Similarly, Duke sacrifices himself to atone for the crimes his family had committed over centuries (s. 5 e. 25). Personal sacrifice for the common good thereby becomes another value alternative to rampant consumerism, self-interest and extreme individualism.

The show suggests that to be successful in averting future catastrophe, we must admit to our responsibility for past mistakes and their consequences. Audrey accepts her past and her aggregate identity when she

atones for Mara's deeds. Another recognition of their connection is depicted in "In the Void" (s. 5 e. 21) when William and Nathan encounter the template Mara, and she asks them the reason for creating the Barn. Nathan replies that it was to save Mara because she was not evil but able to learn from her mistakes and be like Audrey Parker, an answer which implies the potential for transformation and fluidity and which the template accepts. Audrey's ultimate expression of her acceptance of her aggregate identity takes place when she returns once again after the Troubles have been eradicated, this time under the name of Paige, with Sarah's (and Nathan's) child, James, and treats him as her own child (s. 5 e. 26). The remapping of her subjectivity and taking its possession become thus central to Audrey's productive response to the destabilized environment.

Conclusion

Haven is a show that provokes questions about the Anthropocene and its influence on our sense of agency in the world. Through the deployment of fantasy and the supernatural as well as complex temporality, the series proposes new ways through which to figure and tackle feasible threats concerning ecological disaster. Introducing a unique character whose identity consists of many segments which span time and space and who thereby transgresses the curtailed temporality of a single lifetime, *Haven* confronts in an innovative way the problem of representing the issue of the Anthropocene in fiction. Audrey Parker's nomadic subjectivity constitutes a manner of pitting the infinitesimal scale of a single organism against the deep time of geological aeons. Thanks to that, *Haven* charts the time that stretches beyond humanist or realist spatiotemporal perspectives to demonstrate how seemingly insignificant actions can have a cumulative negative, even disastrous, impact on the planet. In so doing, it conceives human lifespan on an impossible scale

beyond human limits, which is perhaps imperative to human survival. It suggests that our survival depends on a shift in the way we manage the world, particularly on the replacement of masculine paradigms of progress, linear time and exploitation with female patterns of becoming, non-linearity and cooperation.

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